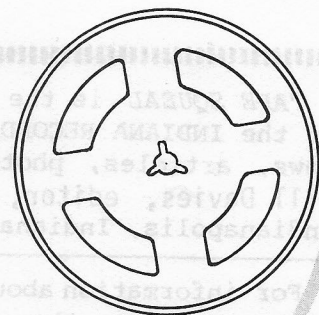


TAPE SQUEAL



INDIANA RECORDING CLUB, INC.

Volume XXIII, Number 11 - November, 1982

TAPE RECORDER MAINTENANCE

Ordinarily, IRC members living outside of Central Indiana, couldn't care less about what goes on in our monthly IRC meetings, but since our September meeting was devoted to a subject which is, or should be, of interest to all owners of taping equipment, ye interim editor decided to record the meeting and share with one and all some of the words of wisdom spoken by our panel of experts.

The September meeting was a panel discussion on Equipment, Service and Maintenance of tape recorders and related equipment. The panel consisted of Dennis Burcher, Bill Endicott, John Oliver and Bill Tillett. Bill Endicott started the discussion:

"I know there's a lot of us, including myself, who will just plug it in, and push button 'A' and hope that it works. Probably the main thing with any piece of equipment is READ THE MANUAL! Absolutely a must. There are little tips in there on keeping the heads clean - a drop of oil here and there, etc."

"I think nowadays the tape that we buy is of far better quality than we used to have. Twenty years ago you could buy white box tape which was almost like running sandpaper through your machine. Twenty years ago when you spent \$450 for a tape recorder, you were getting next to a professional quality machine, and I have one fellow particularly in mind - he doesn't belong to the club now - he'd buy tape recorders like they were going out of style - but he was constantly replacing heads because he was using 79¢ tape on a

(Fast Forward to track 7)

IN SEARCH OF HORACE HEIDT

by Bill Schaaf, IRC #1355

Where has he gone? Where is Horace Heidt? For that matter, where is Kay Kyser, and Tommy Tucker, and Dick Jurgens, and Tony Pastor?

In the recent past, RCA Records launched a grand series of record albums. They dug back into their archives and re-released a series of records called THE COMPLETE.... (Artie Shaw), (Benny Goodman), (Tommy Dorsey), (Glenn Miller), (Hoagy Carmichael), even (Blue Barron).

These albums were fully researched and the playing order was in chronological order. They were the complete recorded works of each orchestra or artist while under contract to Victor. For Big Band buffs like myself, the series is something I wanted and was willing to pay for! Victor still has a lot of artists to go and, I doubt they will all be included. But what we got is GREAT.

So comes the question, where are all those great COLUMBIA artists? Horace Heidt recorded hundreds of excellent records. He had great sidemen. Remember Frankie Carle and Alvino Rey? They were featured on countless recordings. And what about Kay Kyser? Sure, Columbia reissues their "Greatest Hits" albums and we hear Slowboat to China once again, and again, and again. Every anthology has it, the mail order records have it. The special limited editions that CSP puts out have it. BUT, there are many others that still remain under wraps.

Poor old Glenn Miller has been reissued to death!!! I have no less than 30 record albums that have the original IN THE MOOD on them, and I'm no longer in the mood!!!

(Continued on track 6)

TAPE SQUEAL is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news, articles, photos, ads, etc., to Bill Davies, editor, 1729 E. 77th St., Indianapolis, Indiana, 46240.

For information about membership in the club, contact the secretary, Eleanor Davies, 1729 E. 77th St., Indianapolis, Indiana, 46240.

Please send all changes of address and changes in directory data to Eleanor Davies, who is also directory manager. ALL ADDRESS CHANGES MUST BE SENT IN AT LEAST ONE MONTH BEFORE THE EFFECTIVE DATE TO ENSURE UNINTERRUPTED DELIVERY OF TAPE SQUEAL.

NOTE TO ALL NEW MEMBERS:

When you receive your welcoming tape, please return the accompanying postcard to the committee chairman, Bill Kearney, 2625 West Jefferson Road, Kokomo, Indiana, 46901.

YOUR IRC BOARD OF DIRECTORS:

PRESIDENT - Dennis Burcher
VICE PRESIDENT - Bill Tillett
SECRETARY - Eleanor Davies
TREASURER - John Oliver
MEMBER - Bill Endicott
MEMBER - Gene Scott

TRADING POST

Free notices for IRC members, concerning tape and related items to sell, buy, trade, etc.

JIM McFARLANE, D-85, has records for sale. Played only once or twice. 40% off purchase price. Send for list and prices.

BILL GRAVES, D-52, has for sale a Quasar VK 100, black & white Video camera with all cables in original box. Original cost, \$300 but will sell for \$175, which includes shipping by UPS, or make an offer. Also for sale, a Robins bulk eraser for audio cassettes or reel tapes for \$10, or make an offer.

ED HALL, D-1 & S-50, is interested in pre-WW-II Lawrence Welk recordings. Some may have been transferred to LP's. Others would be on such labels as Vocalion, Broadway, Gennett, Lyric, Okeh and Decca. He would like to correspond with anyone willing to do some tape dubbing.

LEON WHALEY, D-46, has three R/R Stereo units for sale. Wollensak 6150 deck. Many outstanding features. New play/record head. Excellent condition. \$200. Roberts 1725-8L III Stereo R/R, cartridge recorder. Can be used as deck or self-contained, as it has own amp. & speakers. \$100. RCA Model YLG 43 "Bystander", can be used as deck or self-contained. 3 speeds. \$100 or best offer. Good condition. 7". Many extra features.

RUBY HARDESTY, S-23, is looking for Hawkshaw Hawkins, "I Don't Apologize for Loving You". If anyone has the song on a 45 rpm, or album in good condition and wish to sell, contact her. Also looking for Johnny Cash, "I Get so Doggone Lonesome". If some one has either song or both and does not wish to sell the record, she would appreciate a tape. Will return tape and postage.

W. BURTON CROWE, D-102, has for sale, 130 slide magazines for Kodak Cavalcade projector. \$1.00 each plus transportation but for orders of 25 or more will include extra magazines to cover transportation. WANTED: Dubbing from old 78 rpm records by Marion Talley. Will supply cassette.

WIFE DELIVERS ULTIMATUM SAYS OLD 78'S MUST GO

BILL SCHAAF, D-43, says he has thousands of old 78's ranging from the earliest to when they were last released, and covering practically all facets of the music spectrum. Some are in great shape, others hold "historic significance," which means they are scratchy! He has picked them up at garage sales, auction sales, relatives, etc.

Bill says his wife tells him he has to get rid of them and he agrees, so now he needs information as to what they are worth. He would also like to know if there is an outlet where these could be sold or where he could write to get further information. Is there someone in IRC who can offer assistance?

by Bill Kearney

A sampling of reports coming back from new members:

"When I received the directory it was an absolute revelation. It's the first time in 8 or 9 years of taping that I knew of any organized taping club. I was flabbergasted by the extent of the membership. I sent out 35 cards who listed Big Band as an interest. My emotions were aroused when within 3 or 4 days I had 4 or 5 responses. Within 2 weeks I had 30 replies." - Stanley Epstein. #2242.

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 HAVE YOU VOTED YET
 FOR 1983 IRC OFFICERS?
 irc*irc*irc*irc*irc*irc*irc*irc*irc*irc*irc*
 "THE SINGING HILLS" COUNTRY MUSIC
 TAPE LISTENING CLUB.

---John Etter, #2223



A package bearing a King's ransom in postage stamps, was received last month from Mike Carins, #1551, Australia. The package contained two 7" reels of songs by Slim Dusty. And who, you may ask, is Slim Dusty? Mike wrote: "*Slim Dusty is one of the highest selling country and western artists in this country, and could well be the highest selling artist despite the fact that he receives virtually no air time at all. He is distinctly different from American country and western and is really what rural Australia is about.*"

"Do not believe everything written about Australia. Despite the fact that this is a large country, almost half of the population of 13 million live in Sydney and Melbourne (both of which are about the size of Chicago). Probably less than 30% of the population live in the bush."

I have enjoyed Slim Dusty's songs ever since Al Pepper in Western Australia, started sending them to me several years ago. And last year we were entertained by Slim Dusty songs from a cassette player in a tour bus from Sydney to the Blue Mountains.

Fred Riegel, #1955, sent in a reel of banjo music, mostly by Eddie Peabody. Part of side 2 is by the Banjo Barons. Ted Hering, #2111, donated two reels, The Mills Bros., "Four Boys and a Guitar", and the Mickey Katz Instrumentals, "Fiddler on the Roof".

We also received four cassettes for the library last month. John Etter, #2223, sent in "Big Band Bash", with selections by a variety of Big Bands and singers. Ralph Kearney, #1795, some Russian music, and Harold Rouse, #1777, two cassettes of organ music which he played himself.

- #504. Slim Dusty, #1. 7"
- #505. Slim Dusty, #2. 7"
- #506. Eddie Peabody & Banjo Barons. 7"
- #507. Mills Bros., "4 Boys and a Guitar". 5". Mono.
- #508. Mickey Katz Instrumentals, "Fiddler on the Roof". 5" stereo.
- C-172. Big Band Bash. Various bands. C-90
- C-173. Cossack Dances & Russian Romantic Songs.
- C-174. Harold Rouse Plays Conn #650, 3 Manual Home Organ. #1. C-90
- C-175. H. Rouse, Home Organ #2. C-90

-----Bill Davies, Music Librarian.

THE DUTCH SWING COLLEGE BAND.

What is the Dutch Swing College Band? That is the question some members have asked since "Looney Larry" Koewler gave nine reels of "Dutch Swing" music to the Music Library in August. I had never heard of this band either, so I fired off a letter to Larry asking for some enlightenment and here is his reply:

"The Dutch Swing College Band Well, I don't know much about this group except that they play some of the finest Dixieland and Jazz I ever heard. The group started about 1945. Since then most of the band personnel has changed, but this group was always able to project a most quality sound. If you have heard any of the DSCB recordings, you'll agree.

The long time leader of the band is Peter Schilperoort who is a master of most instruments such as the piano, saxes and the clarinet. It is his leadership that gives this band its class.

Some of the world's greatest musicians have made records with the DSCB. To mention a few ... Joe Venuti - the great jazz pianist, Bud Freeman - the sax man, Billy Butterfield - fine trumpeter, Teddy Wilson - pianist superb, Wild Bill Davidson - the man with the horn, and many others.

A few years ago, to be exact, on Friday, May 30th, 1980, all the current band members and all past members who could make it, got together for the 35th anniversary of the Dutch Swing College Band at the Prince Willem Alexander Hall in The Hague, Netherlands.

When the 1945 line up opened the concert with the DSCB's theme song, "Way Down Yonder in New Orleans", the packed house went wild up to the closing jam session when all 40 band members from 1945 to 1980 joined in for the C-Jam Blues seven minutes of 35 years of some of the finest music ever played.

You can now wipe away that tear of happiness, and that lump in your throat doesn't seem to get any smaller either. You almost want to get up and clap your hands and then you discover you're sitting at your trusty tape recorder and you just experienced one of the greatest satisfactions of taping going to far away places without leaving your home.

-----Looney Larry.

IRC IN PUERTO RICO

Several requests for information about the Indiana Recording Club have been received recently from Puerto Ricans. We wondered why the sudden interest in our club by residents of Puerto Rico, until Angel Morales, IRC #2061, Rio Piedras, P.R., sent us the following newspaper article from the San Juan Star. It was written by Beverly Peterson, a brand new member of IRC, who was prompted to join by Angel Morales.

Electronic pen pals

By BEVERLY PETERSON
Of The STAR Staff

People outside Puerto Rico often write the STAR looking for pen pals, as Viewpoint readers are aware. No doubt many island residents would like to communicate with people in far-away places also. Angel Morales, of Venus Gardens, and William Sais, of Hato Rey, have found a unique way to manage this. They belong to both the Indiana Recording Club and Voicеспondence Club, each of which has over 700 members worldwide who keep in touch by tape recorder.

The "electronic pen pal," as Morales calls tape exchange, enjoys several advantages over the more familiar pen pal. Hangups about spelling, punctuation or legibility, for instance, need not plague the fellow picking up his mike. Nor is it a problem setting aside time to write. Busy tapespondents record as they drive or, if they own tie-clip mikes and lightweight portable recorders, while carrying out just about any task.

A voice goes further in expressing warmth, and an accent in conveying identity than mere written words could ever accomplish. Other sounds — such as the call of a native bird or coqui, the sound of the surf or a waterfall — add extra enjoyment to exchanges. Morales, with over 1,000 hours recorded from BBC and Voice of America shortwave programs (the latter not heard on the mainland, he says), is able to share his hobby with his half-dozen electronic pals. "Whenever I tape a program," he said during a recent interview, "I feel that I'm enjoying it with lots of others." Sais who tapesponds with about 20 people in many countries, including England, India and New Zealand, said, "After a while you get like family."

The Indiana Recording Club sends new members a catalog of library tapes guaranteed to satisfy a wide range of tastes; most of these can be borrowed for just 50 cents handling and postage. There are the inaugural addresses of all U.S. presidents, beginning with Franklin D. Roosevelt's first. There is Spike Jones' "Dinner Music for People Who Aren't Very Hungry," the original Broadway version of "Music Man," famous radio theme music, Artur Rubinstein and the Chicago Symphony, sounds of Disney World (Tiki Room, Mickey Mouse Revue, etc.), the Smothers Brothers, a Dag Hammarskjöld tribute, sounds and music of different countries, and Edward R. Murrow's "Hear It Now." A unique catalog item is an entire radio day in 1939, which fills three reels (some items are available in reels, others in cassettes).

If like Morales — a retired ad executive — or Sais — braille expert at the Library for the Blind in Puerta de Tierra — the tapespondent is sight-impaired, communicating electronically is not a luxury but a necessity. Both the Indiana Recording Club and the Voicеспondence Club send their bulletins to sight-impaired members on tape. Bulletins publish members' requests for certain programs, music or equipment and non-profit offerings, as well as club reports on new recording paraphernalia and, in the case of the IRC, tapes acquired by the library.

To make it easier for members to choose people with whom they want to exchange tapes, the directory of each club lists interests, exact or approximate age, profession, etc. These friendships can be very rewarding. Charles Owen, founder of Voicеспondence Club 29 years ago, and its current president, tells of a Cincinnati couple who announced to a blind Louisianan couple that they were expecting their first child. Within months the other couple were able to make the same announcement — from then on whenever the Ohioans read anything on baby care which they thought would interest them, they taped the information.

There was also the case of a woman who sent a "final" tape to three of her voicеспondents explaining that she had decided to end her life. Her return mail brought three replies so persuasive and full of love that the troubled woman regained her will to live.

For further information about the Voicеспondence Club, write P.O. Box 259, Trexlertown, PA 18087. Write the Indiana Recording Club in care of Eleanor Davies, 1729 77th St., Indianapolis, IN 46240 (phone 251-7048).

The article states that Angel belongs to both IRC and the Voicеспondence Club, but Angel says he is dropping membership in Voicеспondence because he prefers IRC.

A CURE FOR WIND IN THE MIKE.

by George J. Rawlinson, #2249.

As an avid "on-the-spot" recording enthusiast, I have been troubled from time to time with the sounds of wind in the mike. I've noticed the little covers that the TV reporters use, and so set about getting one. A local TV station sent me to their source — a hi-fi store in Los Angeles — and while they could provide me with one, they wanted \$21.00 for it! Radio Shack has them, but none in the small size I need for a tiny lapel mike. What to do?

At a flea market, I bought a child's magic kit, in which there were three small "nerf" balls — so called — that were about 1½" in diameter and made of a very soft and porous material. Fashioning a short cardboard tube to fit snugly flush with the end of my mike, I cut out enough of the material to allow me to glue the tube into the nerf ball. Voila! No wind sounds! Perfect recordings! For pennies, yet! I hope that this tip can help others in the recording game.

ONCE MORE - WILLIS CONOVER

by Otto Klimes, #719

During my second USA visit in 1980, I came to Washington, D.C. The capital was full of sun, full of flowers. I had a magnificent feeling to be in heaven. During ten days, one cannot see everything. White House, The Capitol, Washington Monument, Arlington Cemetery, Pentagon, Potomac River, Air and Space Museum, Watergate ... These were the points which appeared in the past or not long ago in the American History, which had to be seen. History of a nation is formed by the people.

In Washington, D.C., there lives a man, known by millions all over the world. I had to see him under all circumstances: Willis Conover. Willis, having heard my knocking, said, "Come in", and I entered his studio in Voice of America building. I gave my name and address, and the name of my old beloved Prague evoked a smile. "How are all my old jazz friends in Prague? Djan Hammer and his wife, Karel Vlach and his big band? Laco Deci?"

As a great jazz fan, I knew all of them, and they all knew Willis, not only from his fantastic musical programs, which every day at 8:00 p.m., listeners all over Europe listen to. Willis several times visited jazz festivals in Lucerna Hall in Prague, recorded the bands, soloists and appreciated not only the quality of the concerts, but also the public, which I think was the greatest surprise for him.

It is clear that our conversation, which lasted almost one hour, turned around jazz. Willis is a tall man, very friendly. He has a deep, smooth voice. For a jazz fan, it is an extraordinary feeling to listen to his voice in reality. His American English, which can be easily followed even by people with a little knowledge of the language, is clearly enunciated and brings to everybody who listens to him a feeling that it is a poet, who brings his own verse to the listener.

At the end of my visit, Willis answered my question, "How did you come in touch with jazz?" Here is the answer: "Many years ago, I worked for a small radio station. We borrowed the old 78 records from the local dealer. Once our listeners enthusiastically reacted to some records I had broadcast. I

(Continued on track 8)

LOONEY LARRY SAYS:

Back in 1927 in Richmond, Indiana, the Star Piano Company had ventured into the recording business with their Gennett Recording Studio. This small studio was located next to train tracks and sometimes the recording sessions had to be rescheduled because the train noise came through on the recordings.

Knocking around Indiana about this time was a young musician named, Hoagy. He had this tune in his mind which he wanted to get down on a record. He contacted Emil Seidel, who with his fine orchestra was playing at the Apollo Theatre in Indianapolis. Hoagy talked Emil into bringing his boys to Richmond for an afternoon recording session. They warmed up and put down a few tunes, then it was time to record the tune which was driving Hoagy mad. Earlier that day he had taken some of the musicians to the alley in back of the studio and hummed the tune to each one.

Late that afternoon on Halloween, October 31, 1927, the first recording ever was made of a tune that has probably been played at every dance since the words were added a few years later by Mitchell Parrish the song, "STARDUST".

* * * * *

HORACE HEIDT (Continued)

But still we Big Band buffs still have not heard the complete recorded works of Charlie Spivak, Claude Thornhill, Gene Krupa, Charlie Barnet, Benny Goodman (Columbia recorded more sides than Victor), Woody Herman....and yes, Horace Heidt, Kay Kyser, etc.

Surely, there is some Big Band buff in the IRC who is a Kay Kyser fan. He (or she) knows everything there is to know about the band, the many years of the radio, the movies. How about Horace Heidt? Any takers? And Charlie Spivak! What a gentle man with such a beautiful sounding trumpet.

Let's get together, write letters to the record companies, correspond with each other, trade what we've got, pool our resources and come up with our own complete series. That's what the organization is all about.

Let me know what you think. Can it be done? Bet it can!!! Write me and let's get rolling. I'm in the book. Page D-43.

DEMAGNETIZING

by Lonnie Smathers, #2125

The article in last month's issue of Tape Squeal concerning scrubbing tape heads was very timely. It is a known fact that in order to get the best performance from your tape recorder/deck, a regular schedule of cleaning, primarily those parts which come into contact with the moving tape, is absolutely necessary.

But another aspect of recorder maintenance which is probably as neglected has to do with the degaussing, or demagnetization, of the tape heads. After a period of recording time, the record/play head becomes overly magnetized. This magnetization can actually erase the high frequencies on your tapes as you listen to them, making them sound dull and muffled.

A tape head demagnetizer can be bought for under \$10 at an electronic supply company, (such as Radio Shack). *(Editor's note: The VERY BEST demagnetizer on the market is manufactured and sold by an IRC member, Robert Annis.)* Most demagnetizers already have a piece of plastic at the end of the probes, but if you buy one which does not, or it comes off, you can simply cover the end with a piece of masking or Scotch tape. This is to prevent scratching of the tape heads by the metal probes - something to be totally avoided!

Before using the demagnetizer, remove all tapes at least 3 feet from the recorder or take the machine into another room. The recorder must be OFF. Follow the instructions which came with the demagnetizer or, if there are none or they are vague, try this: Plug the demagnetizer in. Turn it on if it has a switch. Very slowly bring the probes into contact with the tape head. You may need to engage the recorder in PLAY first to gain access to the heads. If your machine has an erase head, demagnetize it first. Slowly move the demagnetizer back and forth slightly, then very slowly withdraw it about 3 feet from the head. Repeat this procedure for the record/play head. Then - and only then - turn the demagnetizer OFF. Never turn it off while it is near the heads because they will become highly magnetized by the strong magnetic field generated by the demagnetizer!

I have found that it is a good practice to demagnetize the heads before cleaning them.

MAINTENANCE (Continued)

\$450 tape recorder. Now the formulation of all tape is a lot better and you don't have too much of that to worry about."

"It has been a personal experience with me that any virgin tape you use - brand new tape - should be fast forwarded and reversed a couple of times before you ever record on it. You'll find that even on some of your high priced tape - there will be - or at least I have found - a little residue."

"I've had the experience of recording on virgin tape without doing this, and the VU meters were just great - showing that I was recording and getting a good level - however, when I played it back I had nothing. I made a phone call to a fellow I knew in Graham Electronics in Glendale, told him what happened and that I was using new tape. He said "Clean your heads and try it and call me back". PERFECT!!"

Somebody asked: "Why run it forward and backward? What does that do?" Bill replied: "It loosens or gets rid of the residue." Bill Kearney added: "You get rid of the residue on the posts and tape guides instead of on the tape heads." John Oliver chimed in: "A new tape or a played tape is tight on the reel and in order to get the best performance, they say that even a tape that has been recorded and stored for a while - you should fast forward and reverse it in order to get it loosened up on the reel a little bit before you play it another time."

Endicott: "And one last thing until we get into some questions - leaders and trailers. Tape is about like film - if you handle it with your fingers, it's going to leave a little oil. You'll notice any film editor always wears white gloves. Now we don't have to go that far, but the leader and trailer will eliminate handling the raw tape."

John Oliver: "Bill made one statement that I think I would take a small exception to and that would be in regard to cassette decks. He was talking about lubricating. I think that reel-to-reel recorders do require lubricating - Bill isn't into cassettes as I understand it...." Bill Endicott: "Are they those little bitty things about this big?" John Oliver *(after the laughter subsided)*: "I was speaking of the equipment that you use them on! Most manufacturers and service people will tell you that that equipment is made

(Continued on track 8)

SCHEDULED MEETINGS.

Regular meetings of the Indiana Recording Club are held on the 3rd Sunday of each month at 2:00 p.m. in the lower level meeting room of the Leppert & Copeland Mortuary, 740 E. 86th St., Indianapolis.

* * * * GUESTS ARE WELCOME! * * * *

OCTOBER 17TH

John Oliver will present a slide show about Indianapolis as it looked in days gone by, and as it looks today. This will not be a tape/slide show, as John will be live, up front, in person as he narrates the show in his own inimitable fashion. Don't miss it!

CONOVER (Continued)

asked the dealer what kind of recordings they were and he said it was jazz. Jazz? O.K., from now on, I shall broadcast more jazz!"

This answer was taped for me, and so I got a most precious souvenir from my second USA journey.

GUIDES TO THE USE AND CARE OF TAPE RECORDERS are available at no charge from Nortronics, a major manufacturer of magnetic heads for recorders. The booklets are "Recorder Care Manual" and "Picture Perfect Guide to Home Video Recording." They will be sent free on request from Recorder Care Division, Nortronics Co., Inc., 8101 Tenth Ave., North., Minneapolis, Minn., 55427.

MAILING LABELS

two color with IRC logo

Reel size: 3 $\frac{1}{2}$ x 4 $\frac{1}{4}$

Cassette size: 2 $\frac{1}{4}$ x 4

Price - \$1.75/100 - either size

Order from VERN DAVIS

8805 Madison, #301A

Indianapolis, IN. 46227

When ordering, please specify size.

MAINTENANCE (Continued)

either with its own permanent lubrication built in, or never needs to be lubricated, and there is not a whole lot of servicing that the average owner can do other than cleanliness, but I will have to agree that reel-to-reel equipment is quite different, and even though there is a little thing up in the corner that says 'Do not remove the front. No user serviceable parts inside, etc.', I think there is a place for a drop of oil now and then and perhaps a little bit of grease on one or two places. You can tell where they have been and where they should be."

"I think the thing that I would stress particularly is cleanliness. You mentioned cleaning of heads. You clean everything that the tape touches and you clean it vigorously and you do it frequently for best results. All you have to do is get to that pinch roller and see how much deposit there is on that, and then proportionately you will have deposits on the heads. Use regular Q-tips - one end you use in alcohol and the other end, you use to dry it. And SCRUB - as Bill Tillett said in that article in Tape Squeal - SCRUB - don't just pass it over - SCRUB in the direction the tape moves - don't scrub crosswise of the heads. You may not get very much color off of the heads. If you do, you haven't been cleaning often enough, but you will invariably get quite a bit of color off of the pinch roller and if you will watch as you hold that tip on the turning capstan, you'll see the color of the capstan change as it comes clean. This is particularly important in cassette recorders.

(To be continued next month.)

INDIANA RECORDING CLUB

Bill Davies, Editor

1729 E. 77th St.

Indianapolis, Indiana, 46240

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